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VOL. XII, No. 23

MONDAY, APRIL 21, 1919

WHOLE No. 337

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VOL. XII

NEW YORK, APRIL 21, 1919

No. 23

## ENGLISH LITERATURE AND THE LATIN CLASSICS

(Continued from page 171)

The Influence of Horace on the Chief English Poets of the Nineteenth Century. By Mary Rebecca Thayer. Cornell University Dissertation. Yale University Press (1916). Pp. 117<sup>1</sup>.

Horace and Thackeray. By Elizabeth Nitchie. The Classical Journal 13, 393-410, March, 1918.

In her Preface (7-8) Miss Thayer writes:

My choice of Horace as the centre of my work was in part determined by my own predilection, but more by the feeling that, when all is said, he has been the most popular Latin poet with English writers. The claims of Virgil and Ovid, of course, are very strong; yet I think that Horace can more than hold his own with either of these. I selected the nineteenth century on the ground that there would be an especial interest in learning, through one set of particulars, what sort of influence the ancient classics had on an age which, as is generally supposed, is marked by a tendency to break away from them.

In the Introduction (11-51) Miss Thayer begins by trying to obtain a true idea of Horace as he shows himself to us in his works<sup>2</sup>. Testing the matter, then, in this way, she finds that geniality is the keynote of Horace's work; he is always good-humored, even in his satire (13). Yet it is not always happy: there is a "sombre strain in him that frequently shows itself when we least expect", a vein of melancholy that usually shows itself in references to the inevitableness of death. Out of this thought springs another—the desire to get from the brief span of life all it has to offer—in a word, his Epicureanism (13-14). But in his pursuit of

<sup>1</sup>Compare Miss Thayer's paper, On Translating Horace, THE CLASSICAL WEEKLY 11, 99-94.

<sup>2</sup>Miss Thayer says (11): "Concerning Horace there has come down to us none of the contemporary appreciation which helps us to realize even so inscrutable a figure as 'gentle Shakespeare'." On pages 23-24 she recurs to this thought, and can cite only Augustus's requisitions of Horace's muse, and Ovid, *Tristii* 4, 10-49-50 as evidence of the feeling of Horace's contemporaries concerning him. She might well have gathered some evidences, from a slightly later age, of the esteem in which Horace was held. Compare e. g. Petronius 118 *Horatii curiosa felicitas*; *Juvenal* 7, 225-227, where Horace and Vergil are mentioned together as studied in the Schools. We learn much, too, from the discovery at Pompeii, in 1891, of two medallion portraits, one of Vergil, one of Horace. Before Vergil lies a copy of Homer, before Horace a volume bearing the name of Sappho, eloquent witness of the association in Roman minds of Vergil and Horace as the great epic and the great lyric poet of Rome.

In connection with her discussions of Horace's good humor (13, 20), mention might have been made of the delightful differentiation by Persius 1, 114-118 of Lucilius and Horace.

Here it may be pointed out that, in the supervision of such a dissertation as Miss Goad's (THE CLASSICAL WEEKLY 12, 170-171), or Miss Thayer's, professors of the Classics and professors of English ought to cooperate.

pleasure, as in all else, he is ever a sincere apostle of the Golden Mean (14-15).

Horace was also a man of simple tastes (15), content with his lot (15-16), responsive to the charm of external nature (16). Miss Thayer holds that Horace was sincere in his "many protestations of his preference for the country over the town" (16). This point she might have proved at greater length; at least references to Sellar, Horace and the Elegiac Poets, 10-11, Duff, A Literary History of Rome, 539-542, might have been added. Horace was a lover of trees and groves and streams (17), but more ardent lover still of human nature (17), interested in the people of Rome, and in Rome itself (17). This last statement leads Miss Thayer to discuss Horace's patriotism. This, she says, manifests itself first in the pride with which he dwells on the triumphs, past and present, of *domina Roma* (17-18). She might well have emphasized far more this side of Horace's poetry. Horace's constant pose—the avoidance of any appearance of deep feeling—has led many a good scholar to underestimate the strength of Horace's feelings, and particularly to deny to his patriotic Odes the high place they deserve. Had Horace published his patriotic Odes by themselves, unaccompanied by the poems of 'Wein und Weib', they would more often be set by scholars beside the *Aeneid* as proofs of the hold the new régime had gained on thinking men. Here again Mr. Duff writes well (523-527).

Miss Thayer next points out that Horace shows his patriotism by appearing as "the censor, who sees and deplores the <moral> evils that threaten his beloved city" (18-19).

Turning now to Horace the artist, Miss Thayer notes that all critics agree in calling him a master-craftsman (21-23). Next, Miss Thayer considers Horace in the Middle Ages (24-25), in Chaucer (25), among the Elizabethans (25-26), in Milton (26), in the Eighteenth Century (26).

In the Middle Ages "the didactic works of Horace were in the foreground, the lyrics almost forgotten" (27). But in the latter part of the sixteenth century and the earlier half of the seventeenth the Odes exerted the greater influence (27); the 'classic' period, with its insistence on finish and polish, and its preference for the heroic couplet, again preferred the Satires and Epistles of Horace (27-28).

Miss Thayer passes now to consider what sort of influence Horace exerted on each of the foremost English poets of the nineteenth century: Wordsworth

(29-32), Coleridge (32-35), Byron (35-39), Shelley (39-42), Keats (42-43), Tennyson (43-49), Browning (49-51). Her conclusions may be briefly stated as follows.

Wordsworth, who himself declared that he had an intimate acquaintance with Vergil, Horace, and Catullus, preferred Horace to the other two; he loves especially Horace's 'graceful modesty', Horace as "the conversational recorder of daily happenings", and Horace's appreciation of "the value of companionable friendship". Coleridge, the poet, was not drawn to Horace, the poet; but Coleridge, the literary critic, was impressed by the value of Horace's literary criticism. Byron, who learned, in his school days, at once Horace and to hate Horace, "never greatly cared for Horace, and this despite the fact that he quotes him copiously". Yet he "seems to speak of Horace in a rather patronizing manner". He cared more for Horace's didactic poems than for his lyrics. In his own *Satires*, however, Byron is more like Juvenal or Persius than like Horace. In his Hints from Horace, Byron often does little more than translate Horace's *Ars Poetica* (38-39); his interpolations emphasize most strongly his lack of sympathy with Horace.

Shelley knew Horace well; in his later years he continued to read Horace with pleasure. He never ranks Horace with the great Greek writers, but he none the less gives him a high place in literature. He always thinks of Horace as a lyric poet; most of his citations are from the *Odes*.

"The traces of Horace in the works of Keats are so slight as to be virtually negligible" (42).

The influence exerted by Horace on Tennyson was second only to that exerted by Horace on Wordsworth. Tennyson, says Miss Thayer, "responded well" to the "customary classical education of the sons of English gentlemen" (43). He was, furthermore, as much the conscious artist as was Horace himself (43-44). He loved external nature in much the same way as Horace and Wordsworth loved it (44). His fondness for Horace, however, came rather late in his life (44-45). He quoted Horace frequently in conversation (45-46).

Browning "on occasion . . . quotes *Horace* with a fluency and readiness equalled by few". Yet, most of his citations from Horace come in *The Ring and the Book*, Books 9-10. "The poet, able to quote to an unlimited extent when he so desires, is equally able to suppress any trace of Horace for hundreds of pages" (50). This latter fact is due to Browning's aversion to self-revelation. In his *Letters*, Browning seldom quotes.

On pages 53-110 Miss Thayer groups, under the names Wordsworth, Coleridge, etc., the passages which show "I. Unquestionable Traces of Horace", and "II. Probable Traces of Horace". On pages 115-117 there is a useful Index of Passages from Horace discussed in the book as reproduced certainly or probably by one or the other of the poets considered.

A plan I have long cherished involves the writing of a

paper showing Thackeray's knowledge of Horace and the extent to which he used Horace (see my remarks in THE CLASSICAL WEEKLY 9.138, March 4, 1916). Miss Elizabeth Nitchie, a graduate of Barnard College, who heard me talk on this subject, has published a paper entitled *Horace and Thackeray*. In her opening paragraph Miss Nitchie writes much as I did in the passage referred to above. She then tells us (394)

Of about two hundred Latin quotations gathered from Thackeray's novels, essays, and other writings, one hundred and forty are Horatian. The figures speak for themselves.

Miss Nitchie does not pretend to give an exhaustive list of these passages; she purples rather, she says, to set forth some "facts about the distribution of them" (394). Most of them come from the *Odes*; Thackeray's mastery of the very language of the *Odes* was noted e. g. by Mackail, Latin Literature, 112. Miss Nitchie writes further (394)

<Thackeray> uses and adapts phrases <from the *Odes*> with an ease and facility which nothing but close intimacy could produce. The same mastery of the *Satires* and *Epistles* was also his, but it was the thought of these poems, rather than the phraseology, which he adopted.

The quotations are scattered widely through practically everything Thackeray wrote. The novels, especially *The Virginians*, *The Newcomes*, *The Adventures of Philip*, and *Pendennis*, contain the most; *Henry Esmond* "has surprisingly few". In *Vanity Fair* there are few quotations; in that novel "there is almost no one with a University education except the second Sir Pitt. . . .".

Thackeray was not writing with his Horace open beside him, nor did he need to turn to his bookshelves and take down his copy of the *Odes* or the *Epistles* every time he wished to use a quotation. The Latin words, exactly as Horace used or adapted them, in translation or in paraphrase, form an integral part of the thought and expression of a sentence. Often they are misquoted, often the sense is intentionally altered; but this only makes the use of them more interesting, and shows more clearly that Horatian ideas and phrases were not mere learned additions to Thackeray's writing, but were a part of the structure of his thinking (395).

Miss Nitchie thinks (395-396) that *Carmina 3.1. 37-40, sed Timor et Minae . . . atra Cura*, made the strongest impression on Thackeray. Other favorite passages are Horace's picture of *Fortuna*, *Carm. 3.29. 49-56* (396-397); *Carm. 1.38* (397).

On pages 398-410 Miss Nitchie compares Horace and Thackeray as satirists. At the outset she notes, as every attentive reader of Thackeray must note, the latter's fondness for Horace's words to the *avarus*, in *Serm. 1.1.69-70 Quid rides? mutato nomine de te fabula narratur*; to this she recurs on page 402. In many passages the ideas of the two authors are strikingly parallel. They were both "genial satirists, not cynics" (399); both teach by examples (*Becky Sharpe*, *Major Pendennis*, etc., are, indeed, highly individualistic, but they are used after all as types closely akin to Horace's types: 400-401); both write of snobs (401-

402); both condemn legacy-hunting (403-404); both were earnest advocates of a life of simplicity (404-406), though both knew well the power of wealth in this world (406-407); both emphasize the vanity of human wishes (407-408).

From this brief analysis of Miss Nitchie's paper it will be apparent, I think, that the beginning and the end of it do not hang together. Her first pages lead us to expect a catalogue of Thackeray's employments of Horace's actual words. Only one third of the paper is concerned with this subject, and but a few of the 140 quotations from Horace are referred to at all. The rest of the paper is devoted to a very different subject, the intellectual and moral kinship of Thackeray and Horace. That sort of kinship is conceivably possible without direct knowledge on the part of Thackeray of Horace's works. It appears, then, that, though Miss Nitchie has written an interesting and helpful paper, she has not done much to record the extent of Thackeray's actual knowledge of Horace, or his use of Horace's exact words. Even when that shall have been done, much more will remain—to collect, as Miss Thayer and Miss Goad have done in their dissertations, the places in which, whether Horace is or is not mentioned, Thackeray had a specific passage in mind. In my own study of this subject I found, I confess, most interesting the passages in which, though there is no reference to Horace by name, it seemed clear that Thackeray had his favorite Roman author clearly and definitely in mind.

In *The Classical Journal* 14.147-166 Miss Nitchie has a paper entitled *The Classicism of Walter Savage Landor*. But into this there is not space to enter.

C. K.

(To be concluded)

#### REMARKS ON ROMAN POETIC DICTION<sup>1</sup>

It is difficult to conceive of a period in the history of any intelligent people so remote that all classes alike employ the same words without discrimination. Social distinctions among men are inevitably connected with social distinctions among words; indeed even in very primitive society the individual, provided that he have any glimmerings of propriety, exercises some choice in the use of language. Certain words and expressions very soon achieve distinction—enter good society! Others become commonplace, colloquial, vulgar, etc. Such differences must have existed in preliterary Latin, but of course we cannot trace them.

It is only when writing has become established that an ancient language is capable of being studied from the stylistic point of view. As soon as man begins to write down his words, the tendency to pick and choose is immensely accelerated, varying of course greatly with

<sup>1</sup>This paper was read at the Twelfth Annual Meeting of The Classical Association of the Atlantic States, at the Drexel Institute, Philadelphia, May 3, 1918.

different individuals. It is the same process which you see to-day when Uncle Josh 'takes his pen in hand' to write his annual letter; or when, after the ice goes out of the Northern lakes, some faithful guide makes good his last year's promise to let you know what is the outlook for the season's fishing. We do not realize sometimes what that letter costs him. He feels at once that his ordinary vocabulary will not do, or, if he cannot think of any words dignified enough in his judgment for a letter to an educated man of the city, he has serious misgivings at any rate about those which as a last resort he is forced to use. He feels keenly that there is a better style, for he has talked with educated men and he has read their letters.

In the latter half of the third century before Christ the great mass of the Romans were not even so far advanced as the guide of whom I have been speaking, for those who could read and write were comparatively few; fewer still were those who could be called educated. It was the period of literary awakening for those Italians whose life centered in Rome. There was a growing demand for something better in the way of literature than that which they had known before. Writers appeared who satisfied this demand, and a literature based chiefly on Greek models began to develop in several lines—comedy, tragedy, epic, etc. The earliest efforts, so far as we can judge, were crude enough<sup>2</sup>, but the Romans were learning and serving their apprenticeship. In most departments of literary effort one hundred and fifty or two hundred years were to elapse before they were entirely free from leading-strings.

In this period of literary awakening poetic diction was in its beginnings. The Roman writers were picking their words from the common stock and were inventing new ones in their effort to form an elevated style for epic and tragedy. Their inventions often proved the closeness of the sublime to the ridiculous, as may be inferred from the occasional remarks<sup>3</sup> of their contemporary, Plautus, and later from the ridicule which Lucilius directs against the sesquipedalian words of Accius. On the other hand, they were rejecting many words. There was in the common stock a large number of words—colorless words, or words to which no stigma was attached—which they could use without hesitation, but there were many which were not heightened enough for the purposes of epic and tragedy. The writers of comedy had an easier task, so far as the mere choice of words was concerned, for the colloquial style, which they were reflecting, had much wider limits than the elevated style; it was much more indulgent to words of shady reputation, and yet we must bear in mind that not even Plautus included anything and everything in the way of language. To say nothing of the exigencies of meter, we must not forget that in the

<sup>2</sup>Compare Cicero's remark that Andronicus's work was hardly worth a second reading.

<sup>3</sup>Cf. the mock-heroic passages, e. g. *Most. 688 dum mihi senatum consili in cor convoco;* or the opening lines of the prologue to the *Poenulus*.

main his language is colloquial, not vulgar or popular. There is good evidence that he knew the difference between an archaism, a vulgarism, a provincialism, and the top-lofty language of the elevated style. His language as a whole is quite different from that of epic and tragedy on the one hand and that of the real *πολλοί* on the other. If you wish to know how our vulgarians really talk, go out and sit in the bleachers at a professional ball game. You have only to imagine what the language of the Roman bleachers must have been to convince yourself that one of the most remarkable features of Plautine language, in spite of the fact that he wrote for the bleacherites, is its relative restraint and decency. Just think what it might have included!

But in order to understand the development of poetic diction one must begin at the other end, the periods of the later Republic and the Augustan Age. Not until we reach Lucretius and Catullus is there sufficient material for satisfactory investigation. In the third and second centuries B. C. there is not enough Latin prose at our disposal for purposes of satisfactory comparison, and without this factor any outline of poetic vocabulary will necessarily be very incomplete. But in the first century it is possible to compare the vocabulary of the poets with the splendid body of Cicero's prose, to say nothing of the treatise of the *Auctor ad Herennium*, Caesar, Nepos, Sallust, and Livy. And it is this period after all which interests us most, for it is the period of the highest achievements of the Romans in poetic and prose style. If Vergil in the *Aeneid* uses a word which does not occur in the prose of his own age or of the age immediately preceding, we are justified, so far as our information goes, in classifying that word as one particularly well adapted to the elevated poetic vocabulary of his time. If the word occurs also in Lucretius, in Cicero's youthful translations from Aratus, in the *Annales* of Ennius, but in no other writer contemporary with Vergil or earlier than Vergil, we are justified in adding that it belongs to the traditional vocabulary of Roman elevated poetry.

But the problem is far from being so simple as this illustration seems to indicate, and I am going to attempt to state some of the points that we wish to know about the poetic vocabulary and some methods by which we may proceed to attain satisfactory results. A great deal of work has been done, but a great deal more needs to be done. I shall speak of vocabulary only, but it is obvious that the same or very similar methods could be applied to other aspects of poetic language, e. g. forms and syntax.

The first requirement is to determine as carefully as possible the extent and the limits of the poetic vocabulary; what words, what forms of words, what meanings of words are poetic in the sense that they occur only in the poetry of a given period. This part of the problem is not very difficult of solution. A good lexicon like the *Thesaurus* (if that work ever reaches completion!) will answer the question pretty accurately. For example, we learn thus, that *adulescens* occurs 150 times in

Plautus<sup>4</sup>. Even Harpers' Latin Dictionary, imperfect though it is, will answer our question fairly well so far as a good many rare words are concerned. But an adequate treatment of the poetic style demands very much more than mere statistics. It is incorrect to limit the definition of a poetic word so narrowly. We cannot exclude from the list of poetic words those which occur almost entirely in poetry but appear also occasionally in prose; and there are a great many of these—words "mostly poetic", as the lexicon says. Such a word may occur in a highly poetic passage of prose, e. g. the passage in which Cicero causes his native land to address him (*Cat. 1.27-29*)<sup>5</sup>, or in a form of prose which, according to the precepts of the ancients, was entitled to employ poetic words, e. g. formal history: compare Cicero, *Orator* 66 (history and poetry are classified together); Quintilian 10.1.31 (history is *carmen solutum* and employs *verba remotiora*). The practice of historians such as Sallust and Livy bears out these statements. The type of prose, then, and the character of the passage in which a word occurs have an important bearing on the question. A word found only in poetry and in such a prose *milieu* is fairly entitled to be classed as poetic; it helps to produce the noble, elevated effect at which the poets and the writers of formal history aimed.

We must distinguish with equal care the various kinds of poetry. In the *nugae* of Catullus a word may occur which does not appear in Lucretius, Horace, Vergil, or any other poet of the Ciceronian or the Augustan period. Thus it occurs only in poetry; but it is not therefore poetic. Indeed the contrary may be true. The *nugae* have a large colloquial element and contain words which do not occur even in other colloquial compositions in prose or verse. Such a word is *basium*, which occurs neither in Cicero's correspondence nor in Plautus. The word probably did not exist as a Latin word in the time of Plautus, and we could hardly expect to find it in the correspondence of Cicero, because the dignified orator and his friends are not on dalliance bent. If we had all the letters of young Caelius, we should probably find *basium*, and also *basio* and *suavior*!

It is evident, therefore, that the vocabulary of all poetic genres is one thing and the vocabulary of each poetic genre is another. Many words are suitable for all genera but *all* words are not suitable for *all* genera. Indeed, each genus may have certain characteristics in vocabulary; epic may differ from elegy, and elegy in turn from epigram.

The illustration just given (*basium*) raises another question of great importance. If Lucretius, Vergil,

<sup>4</sup>There is no case of *iuvensis* in Plautus. Later, the reverse is true: *iuvensis* is common, but *adulescens* does not occur in Ennius, Lucretius, Horace, Vergil, Tibullus, Ovid, Propertius, Martial, Calpurnius, Persius, Juvenal. It appears once in Catullus; cf. Marx on *Lucilius 418* (= 2.157-158).

<sup>5</sup>Cicero uses in this passage *evocator* (*ἀπαξ λεγόμενος*, according to Lexicon).

<sup>6</sup>Compare Servius on *Aeneid* 1.260 *sciendum osculum religionis esse, savium voluptatis, quamvis quidam osculum filii dari, uxori basium, scerto savium dicant.*

Horace, Tibullus, Propertius, and many other poets did not use *basium*, what word or words did they use to describe the act in question? What are the synonyms? The Thesaurus helps us to answer this question<sup>7</sup>. The chief point is that *basium* was taboo to the dignified language of epic and tragedy; if we wish to understand poetic diction it is just as necessary to know what the poets rejected as to know what they accepted. They rejected thousands of words for stylistic reasons, or, to put the matter differently, they selected from groups of synonymous words and phrases those which were adapted to their purposes and they rejected the others.

Still other thousands of words and forms were rejected for metrical reasons. This fact is so well known that I need merely allude to it. A very large part of the Latin language, such as the name of the little town to which Horace alludes (Sat. 1.5.87), the puzzling festival referred to by Lucilius (228-229, Marx), or Ovid's most undactylic friend *Tūticānus* (Ex Ponto 4.12), cannot be used in dactylic verse<sup>8</sup>. This simple fact had a tremendous influence on the formation of the poetic vocabulary of the dactylic poets, since they were forced to develop many expedients in order to attain a proper dactylic movement. It seems odd to us to-day that Kōne's assertion of this process was received in 1840 with so much incredulity. Since that time careful study of dactylic verse from Ennius to Ovid has demonstrated what a wide-reaching truth it is.

The ideal, then, is a history of the poetic vocabulary from Andronicus to Vergil and Ovid, and this may be continued to any later period with less difficulty, since these two great poets always remained the paramount models for the form and structure of dactylic verse. Such a work will first determine the limits of the vocabulary in Vergil and Ovid and will then follow each word or group of words back through the language to their first occurrence in prose and verse, endeavoring to determine how each achieved its position and why it was chosen in preference to other words. Such a work would enable us to understand far better than we do at present the nature of Latin poetry in general and above all the differences of one kind of poetry from another—epic as distinguished from elegy, elegy as distinguished from epigram, etc. These differences have by no means been worked out. Much light would be thrown also upon prose style, and there would be many useful by-products: a better comprehension of such phenomena as the poetic plural, the aoristic infinitive, the shifted tenses, etc.

Much good work already exists which will aid in the construction of such a history as I have outlined, but most of it needs to be greatly extended; scholars have worked generally at one author or at one period, or they have confined their subject within narrow limits. The investigation must be conducted along the broadest

<sup>7</sup>*Osculum* was the dignified word; compare Servius on Aeneid 1.260.

<sup>8</sup>See e. g. Bednara's lists, in his article, *De Sermone Dactylicorum Latinorum Quaestiones*, *Archiv für Lateinische Lexicographie* (cited below as A. L. L.), 14 (1906), 317-360.

lines if it is to achieve the best results. But it is a large problem, too great in all probability for one man to solve. Life is short and is filled with too many other things! The work ought to be syndicated, like that of the Thesaurus. And this suggests the reason which leads me to present the subject here. There has been method in my madness! I wish to suggest that some among you lay hold of some small part of this problem in your moments of *otium* and make a contribution to our knowledge of Roman poetry. It is a subject that can easily be separated into many parts, small or large. We need many accurate investigations—papers like that of Miss Coulter, *Compound Adjectives in Early Latin Poetry* (*Transactions of the American Philological Association*, XLVII [1916], 153-172)—before we can gain a general view of the whole. All the parts of speech need to be investigated, but especially verbs, adjectives, and nouns. No man can rear the entire edifice by his own efforts alone, but each of us can mix a little mortar or lay a few bricks. It is a kind of work that one can do very well at odd moments. One does not have to be in the best fighting condition to work through a text looking for nouns or through a word-index for adjectives. But one must be awake. When you have finally acquired a collection, the real work begins. Then you will have to throw aside all lethargy.

Perhaps a few words about the apparatus necessary for such an investigation and some illustrations of the kind of results that may be expected will not be amiss from one who has worked a bit at the problem.

The work must be based, of course, upon the best texts. When one is fairly launched on a voyage from Andronicus and Naevius in Rome to Ovid in the Dobrudja, he will understand as never before what a treasure a good text is, especially if, like Vahlen's Ennius or Marx's Lucilius, it is equipped with a critical apparatus and a complete word-index, for you do not wish to include in your collection the conjectures of a Baehrens or a Lucian Mueller, however poetic they may be. The special lexica also will be very useful, such as those of Merguet and Meusel to Caesar and parts of Cicero, even though you cannot trust them and you have to look up important words in the texts of the authors. At least, those lexica will save much time and labor with regard to the masses of words which are of little or no interest to you, for you can skim through the requisite articles in such a lexicon much more rapidly than you can read the whole text. Harpers' Dictionary and especially the Thesaurus will be of much service, although neither of these books is infallible. Among other handbooks which will be useful are Krebs-Allgayer-Schmalz, *Antibarbarus*; Norden's *Kunstprosa*; and the best books on synonyms, e. g. those by Ramshorn and Menge. In the course of the work many good annotated editions and special articles will become available. But all of the collecting and most of the classification can be done with good texts alone. A library need not be visited until a number of problems has accumulated.

Several years ago I undertook, as part of the work in a graduate course on Catullus, an investigation of the poetic adjective. The members of the class, including myself, collected all the adjectives which seemed to be worth investigating from this point of view, from Catullus, Lucretius, and all the remains of the literature before their time, including some a little later, e. g. all Varro's works, but excluding Sallust and Nepos. The words were classified on the basis of both form and meaning, i. e. adjectives of the same termination (*-idus*, or *-osus*, or *-sus*, etc.) were grouped together, and then cross-groups were made of words denoting space and time, form, shape, appearance, light, color, etc. In these groups the synonyms appeared. Some striking formal groups were kept separate throughout our work: compound adjectives, diminutives. We excluded words which occurred so commonly in Cicero and Caesar as to make it certain that they belonged to the common stock, but we tried not to draw this line too arbitrarily. Even with this restriction our list included about 650 different adjectives. Of this total 25% occurred only in poetry, and, although this figure cannot be regarded as quite accurate, because the results have not yet been thoroughly tested, it indicates clearly a general truth. I have gone over a part of the collection, however, with some care in order to show in detail the character of this work and its results.

(To be concluded)

BRYN MAWR COLLEGE.

ARTHUR L. WHEELER.

#### REVIEWS

*Religio Grammatici: The Religion of a Man of Letters.* By Gilbert Murray. Boston and New York: Houghton Mifflin Company (1918). Pp. 49. \$1.00.

In his Presidential Address to The Classical Association of England and Wales Professor Murray sketched for his hearers his personal confession of faith as a classicist and a man of letters, at a time when the horizon looks somewhat dark not only for classical studies, but for the habits of mind which we connect with those studies,—the philosophical temper, the gentle judgment, the interest in knowledge and beauty for their own sake.

This lecture has now been published in book form and might well form the *credo* of any classicist who wishes to teach and to write with enthusiasm and inspiration.

Man is imprisoned, says Professor Murray, in the petty round of the present, the non-essentials which happen from hour to hour. His religion, ever on the watch for *Soteria*, is that which brings him release from these non-essentials which hold him captive. This freedom is found by different types of mind and temperament in different fields: by some in theology, by some in art, by some in living furiously in the actual moment. The scholar secures his freedom by communion with the high thoughts and the great emotions of the past, by feeling himself one of a long line of torch-bearers in

handing down to the future the comfort and the counsel of the past. This is the *reigio* of the *grammaticus*.

What, further, is the proper meaning and function of *grammatike*? Early man, dissatisfied with his winged words that would not linger, and trying to escape from his mortality, invented *grammata*. These early inscriptions have long lost for succeeding generations the special interest they had for the engraver. This special interest is the body which perishes. The soul which lives "is a record of human life and character and feeling".

Since the soul cannot ever be found naked without any body at all, it is making for itself all the time new bodies, changing with the times.

To recover from *grammata* all that can be saved of body and soul, to recreate the living words, the life, the thought or the feeling, enshrined in *grammata* is the function of *grammatike* and the real business of the *grammaticus*. This re-living the best that is in the past does not enchain the mind, as is so often claimed. Full knowledge of the past does not enslave us, but only a half-knowledge, that ignorance which passes for knowledge. For what but the past can we study? The present is the jailer of man's mind. About the future we can only make conjectures, and these conjectures are valuable only if based upon a knowledge of other places and other ages.

To those who in all honesty fear that in sitting at the feet of the great teachers of the past they are wantonly sitting at the feet of inferior prophets, one may say that, though material things are superseded—to compare our inventions, our material civilization, our stores of accumulated knowledge with those of the past would be absurd—, things of the spirit are not superseded. The soul or the brain of man may be developing, but the extreme recentness, by anthropological standards, of our whole historic period, prevents us from claiming that any chosen poet or philosopher of our age is superior to Aeschylus or to Aristotle merely because he is later in time. The uplifting of the human race has been the work of a few, a few cities, a few races, a few great ages. These the present has not outgrown. The duty of *grammata* is to record, the duty of the *grammaticus* is to breathe new life into these past triumphs of the human soul.

Of this past we have mainly to do with the continuous literary tradition of Greece and Rome, for our Western civilization is a unity of descent and brotherhood from the civilization of the ancient classical world. *Paradise Lost* and *Prometheus Unbound* are not the children of *Beowulf* and *Piers Ploughman*; they are the children of Vergil and Homer, of Aeschylus and Plato. The strain of native, vernacular thought in all English literature, that part that derives from the Jutes and the Angles, is small. Our main stream is that which runs from Greece and Rome and Palestine, the Christian and classical tradition. It is in that stream that the nations of Europe find their unity in spite of the confusion of tongues and the inflamed sensibilities of

modern nationalism. And the *grammaticus* should, while not sacrificing his judgment, rejoice to be the intellectual child of his great forefathers, to catch at their spirit, to carry on their work.

From the Philistinism and the vulgarity in our daily round we find escape by *grammata* into the calm world of the past, where

the great things of the human spirit still shine like stars pointing man's way onward to the great triumph or the great tragedy.

COLUMBIA UNIVERSITY.

WILLIAM STUART MESSER.

New Latin Grammar. By Charles E. Bennett. Boston: Allyn and Bacon (1918). Pp. xvi + 287. \$1.00.

Professor Bennett's well-known Latin Grammar, which appeared first in 1895 and in a revised form in 1908, has now been published in a third edition, under the changed title, New Latin Grammar. The new edition differs from its predecessor chiefly in the addition of two features, an Introduction of eight pages on the Latin Language, and an Index of the Sources of the Illustrative Examples Cited in the Syntax. The body of the book remains unchanged—the section-numbering and even the page-numbering is the same, so that references to the Grammar in our text-books may readily be found in the new edition.

Half of the Introduction on the Latin Language deals with the languages of the Indo-European family, of which Latin is one. Thus the student has the chance to learn about the relation of Latin to other important languages. The portion dealing with the Latin language itself characterizes briefly the Latin of the different periods and lists the chief authors of each. The last section mentions the various Romance languages which grew out of Latin.

The second new feature, the index of illustrative examples, is responsible for most of the changes in the body of the book. In the previous edition the quotations were given without reference to the sources from which they were taken. Hence slight alterations were justifiably made in the interest of simplification. These alterations generally took the form of substituting a more familiar for a less familiar word. In the new edition the sources are not quoted with the examples (the most convenient way), but, apparently, in order to avoid changing the paging of the previous edition, they are indexed at the end. This new feature necessitated changing the examples into exact quotations, causing unimportant alterations in some forty cases. In one case, the very first to be indexed (page 118), the example in the text was overlooked and still shows *nonne vides*, whereas the index gives *nonne videtis*.

About a score of other changes, more or less important, were noted in a rapid comparison of the two editions. The following may be set here. On page 43, *-er* is now correctly given (not *-ter*) as the adverbial suffix for adjectives in *-ns*, etc. A footnote has been

added on page 58 to indicate that the imperfect means 'I loved', as well as 'I was loving'. An added note on page 61 indicates that "in actual usage passive imperatives occur only in deponents". Reference to the genitive with *instar* is now omitted (135). The genitive of indefinite value, previously classed as a genitive of quality, is now said to be "probably of different origin" (137). Similarly the genitive with *interest* is no longer classified as a genitive of quality (141). *Cum inversum* is unnecessarily introduced as a new term (189). A note on page 242 accepts the explanation that the vowel in the pronouns *hic* and *hoc* and the adverb *huc* probably was short, but that the syllable was long by reason of the lengthening of the final consonant (*hicc*, etc.). On page 243 *ictus* was formerly defined as "the quantitative prominence inherent in a long syllable". This now becomes "the quantitative prominence inherent in the long syllable of *fundamental* feet". This is slight elucidation for those not initiated into the mysteries of "quantitative prominence", but it is no doubt pregnant with meaning for the esoterics.

Several cross-references have been added, and the punctuation has been changed in a few places. The book is now consistent in its spelling of *quicunque*, etc. In the earlier edition this spelling was used on page 53, while the form *quicunque*, etc., was used on pages 205, 206, and 245.

It will be seen that on the whole the changes are insignificant, that the book is essentially the same. Persons who own the earlier edition will scarcely feel the need of the new edition. Some may feel disappointed that the Report of the Joint Committee on Grammatical Nomenclature was not utilized. But it was the evident intention of the author to preserve the distinctive character of the book which has become so familiar to teachers and pupils. This is not the time to discuss the qualities of so long and so widely known a book. Sufficient to say that the New Latin Grammar is still the good old Latin Grammar, with a few new features which will appeal to many.

UNIVERSITY OF PITTSBURGH.

B. L. ULLMAN.

Carmina Latina. Selected and Edited by Roy C. Flickinger. The University of Chicago Press (1919). Pp. 14. 10 cents.

Musa Americana, First Series. Patriotic Songs in Latin Set to Popular Melodies. With English Text. By Anthony F. Geyser, S. J. Chicago: Loyola University Press (1919). Pp. 31. 15 cents.

The spirit of patriotism aroused by the war and from the first manifested in our Schools has naturally sought expression in all our academic gatherings. When Classical Clubs added singing to their programmes, there was a demand for Latin versions of our national anthems to vary the monotony of the familiar Latin College songs. Professor Flickinger has collected, in a

pocket edition, *Carmina Latina*, selected verses from my Latin version of America, Professor Geyser's *Star Spangled Banner* and *Lead Kindly Light*, *Adeste Fideles* (anon.), *Antidotum Contra Tyrannidem Peccati* (anon.), *Gaudeamus Igitur* (composite authorship), *Integer Vitae* (Horace), *Lauriger Horatius* (anon.), *Mica, Mica Parva Stella* (Drury), *The Northwestern University Hymn* (with music), a Latin version by Professor Flickinger of a French 'round' for four voices (with music), and the Spartan Marching Song (*Tyrtaeus*: in Greek). Brief annotations present some facts not generally known about the origin of the songs and offer suggestions as to how they may be adapted to familiar tunes. The collection will be found useful and entertaining.

Professor Geyser's plan is somewhat different, although he too has made a collection for the use of Classical Clubs and academic entertainments. His Latin verse is already familiar to readers of *THE CLASSICAL WEEKLY* (9. 183-184, 11. 176, 191, 12. 8). *Musa Americana* includes a number of original Latin songs set to well-known tunes, as well as versions of *The Star Spangled Banner*, *The Battle Hymn of the Republic*, *Hail Columbia*, *Hurrah for the Banner*, and Thomas Moore's *The Minstrel Boy*. The songs are all written in rhymed accentual rhythm with allowed hiatus. Professor Geyser strikes one as happier in his original poems, where there is a freshness, freedom, and perspicuity not always present in his versions; in the latter, without the English original, the meaning is not always clear. It is a common fault of Latin versions, unless they are written with extreme care, that the *asyndeta*, the omission of the possessive, the shifting of the subject, and the necessary condensation of the more prolix English lead to ambiguities. A group of modern singers may not cavil at anomalies that seem to reproduce the English words; yet a translator will give more pleasure if he avoids such neologisms as *rumpens* (as intransitive); *volans* (of a flying flag), *triti* ("down-trodden men"); Claudianus in *Rufinum* 1.228 is unique and gets its meaning from the preceding *serpens calcata furit*; *plantavit* (= *consevit?*); *scrutat* (for *scrutatur*); *aurat* (used twice by Professor Geyser, but only once in the Latin poets: *Manilius* 4.515). Some phrases are not clear: *ut recti esses turris acris* ("tow'r of justice firmly grounded"); *vidi Dominum castrorum centum spissum ignibus* ("I have seen him in the watchfires of a hundred circling camps"); *Amoris Flamen forte* ("the soul of love and bravery").

The second series of *Musa Americana* will be awaited with pleasure by students for whom neo-Latin poetry has a charm of its own.

UNION COLLEGE,  
Schenectady.

GEORGE DWIGHT KELLOGG.

Selections from Roman Historians. Edited with Notes, by L. R. Dean and R. J. Deferrari. Boston: Allyn and Bacon (1916). Pp. xi + 259. \$1.50.

The Short Stories of Apuleius. Edited with Introduction and Notes, by Joseph B. Pike. Boston: Allyn and Bacon (1918). Pp. xxxix + 148. \$1.50.

The former of these volumes, *Selections from Roman Historians*, has been prepared for use in Freshmen classes and is a companion volume to *Selections from Roman Historical Literature*, by Messrs. Scoon, Jones, and Mierow<sup>1</sup>. In the earlier volume the general provenance from which the selections came formed the captions: *Livy's Roman History*, *Sallust's Catiline*, *Cicero's Letters*, but reference to definite passages was suppressed. In the later volume, in order to make it more difficult for the student to obtain translations, this policy of suppression is carried still further. Passages from *Livy*, *Florus*, *Nepos*, *Sallust*, *Suetonius*, *Tacitus*, *Julius Valerius*, and *Curtius*, are combined without any indication as to their source, so that the reader is kept continually jumping for his texts to verify his impressions of their origin.

The matter included in the text is attractive and will prove an acceptable alternative to the readings in *Livy*, so often used with Freshmen in College. Part One (pages 1-15) contains stories chosen from the first seven books of *Livy*. Part Two (16-77) gives the history of the Second Punic War, by means of excerpts from *Florus*, *Livy*, and *Nepos*, and takes the narrative through the battle of Zama and the death of Hannibal. Part Three (78-144) is derived from various sources: it includes the Jugurthine scandal, from *Sallust's Jugurtha* (a very happy inclusion), a biography of Julius Caesar, from *Suetonius*, a short sketch of Jewish history and the siege of Jerusalem, from *Tacitus's Histories*, episodes in the life of Alexander, taken from *Julius Valerius*, *Curtius Rufus*, and, perhaps, others. Part Four (145-154) contains short passages for sight reading.

The notes are accurate and adequate and well adapted to the students for whom they are intended. The book should be thoroughly teachable.

The second of these volumes, *The Short Stories of Apuleius*, contains an Introduction divided into three parts: a short historical account of the life and works of Apuleius (vii-xiii), a rather confused discussion of the origin and extension of the term *Milesian Tale* (xiv-xxi), and a third chapter, entitled *The Apuleian Short Story* (xxii-xxxix), which is devoted to synopses of the plots and to a classification of the tales included in the collection. Technical information on the Latinity of Apuleius must be gathered from short and scattered references in the Notes (105-148).

In the 102 pages of text are contained the thirteen short stories that are entirely distinct from the main narrative of the *Metamorphoses* (the tale of Cupid and Psyche is, of course, included).

The notes are brief, of the compass of notes often found at the foot of the page in texts edited for sight translation.

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<sup>1</sup>See *THE CLASSICAL WEEKLY* 9.77.

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Before me a notary public in and for the State and county aforesaid, personally appeared Charles Knapp, who, having been duly sworn according to law, deposes and says that he is the Managing Editor of THE CLASSICAL WEEKLY and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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